"Dedicated To The Artist In All Of Us"

JAMAICA PLAIN ARTS NEWS

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ARTS COUNCIL SUBMITS PROPOSAL TO CITY

The hose tower on the old Firehouse is one of the more interesting architectural details.

On Friday, May 24, the Jamaica Plain Arts Council submitted a proposal to the Public Facilities Department for using the old Jamaica Plain Firehouse as a community building/multi-cultural arts center.

THE BUILDING

The structure, vacant since December, has served the community for all of its one-hundred-eleven years of history, and is one of the most unique and historic buildings in Jamaica Plain. A recent (1982) Massachusetts Historical Commission survey recommended that the building be further studied for "historic preservation, public use and enjoyment." When plans for a new fire station were first devised in 1979, the manager of the J.P. Little City Hall asked the newly-formed Arts Council to consider plans for an arts center, to replace the loss of the Children's Museum and continue the use of the firehouse as a public building. The now infamous budget cuts of the period prevented development at that time. Now the J.P. Arts Council, with new energy and direction, and realizing that the building would indeed be vacated, has pursued that mandate.

THE TEAM

In order to ensure the financial viability and expertise necessary for such a project, the Arts Concil is working as part of a development team. Rounding out the team are Frontier Enterprises, Inc., whose principle member is former Massachusetts Senator, Joseph F. Timilty, and CityDesign Collaborative, Inc., an award-winning architecture firm in Boston.

Frontier Enterprises is a development and consulting firm specializing in historic rehabilitation projects and consulting assistance to non-profit organizations. Mr. Timilty's knowledge of local, state, and federal policies and programs is coupled with action-oriented personal involvement, which makes him an ideal partner for this type of project. Frontier Enterprises will have complete financial responsibility for the Firehouse Project.

CityDesign, established in 1980, has gained an outstanding reputation in the New England region for its unique blend of planning, architectural, landscaping, and community liason expertise resulting in numerous successful and award-winning projects. Particular emphasis has been developed in the area of historic preservation and reuse. CityDesign will be responsible for modifications and renovation of the building to code.

In addition, award-winning architect and Jamaica Plain resident Jan Wampler, will contribute to the team his knowledge and skills in building design for community use. Don't miss the in-depth interveiw with Mr. Wampler in the next issue of the JAMAICA PLAIN ARTS NEWS.

Combined with the Arts Council's programming ability and sensitivity to the multi-cultural needs of Jamaica Plain, the team has submitted a plan which is responsive to the needs of the community, is economically viable and does not pose a financial burden on the City.

Members of the Jamaica Plain Arts Council and CityDesign put the finishing touches on the proposal.

THE PLAN

The Arts Council will function as one of the primary tenants of the building and as building manager, giving them responsibility for scheduling and use of the public areas of the building.

The other primary tenant will be the Boston Police Department, which will

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LETTERS FROM ITALY...

Monday, April 8th. Rome. I've decided to walk down to the Colosseum first thing in the morning. Walk down to the Colosseum? As I'm actually walking down the via Cavour I think that this is a strange plan for an American citizen to have. Stop in at the office perhaps, or mail a letter perhaps, or drop off the rent check--but walk down to the Colosseum? The most important ancient monument in existence, as my guidebook puts it. And then, suddenly, before I can once again grasp the fact that I am indeed in Rome, there is the Colosseum. It is large and ancient and beautiful. There is not another soul around at 7 a.m. as I circle and circle it, snapping photographs of its pocked arches, scoured ablatives, and shattered columns piled aside in temporary storage. No one until the day's first vendor arrives in a tiny Fiat van and begins snapping together his display tables. Nine o'clock, he says--the hour it opens. But the point is to have it to myself for a short while. I'm gone long before nine o'clock. The hour it opens? Was the Colosseum closed between such-and-such an hour 2,000 years ago? There's no time to think about such things. There's no time to even consider whether the $15 a day I'm paying for my single room near the train station is fair or gouged. I've got a long way to walk to the Vatican.

And then I'm there, but today it is different. Yesterday, or was it the day before (?), I waved at the Pope with at least a hundred thousand others in the unseasonably hot April sun while Italian girlscouts, official tourist hostesses for the event, passed out all around us. "It's me, the Pope," he kept saying. He said it on the steps of St. Peter's and he said it later from a veranda high up on the facade, popping out just as persons were turning to go. An old man with a hangdog head stood near me and called out "Vive Papa!" on the quarter hour no matter where the Pope was. He wore a winter coat and held something that should have been a palm branch but appeared to have been cut from someone's hedge. Later, as the thousands of us streamed out of the Piazza San Pietro, the Pope popped out of yet another window, this one off to our left. He waved his arms in the air and called through a microphone, "Hey, it's me, the Pope!"

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LETTER FROM ITALY from page 1

We all waved back at him.

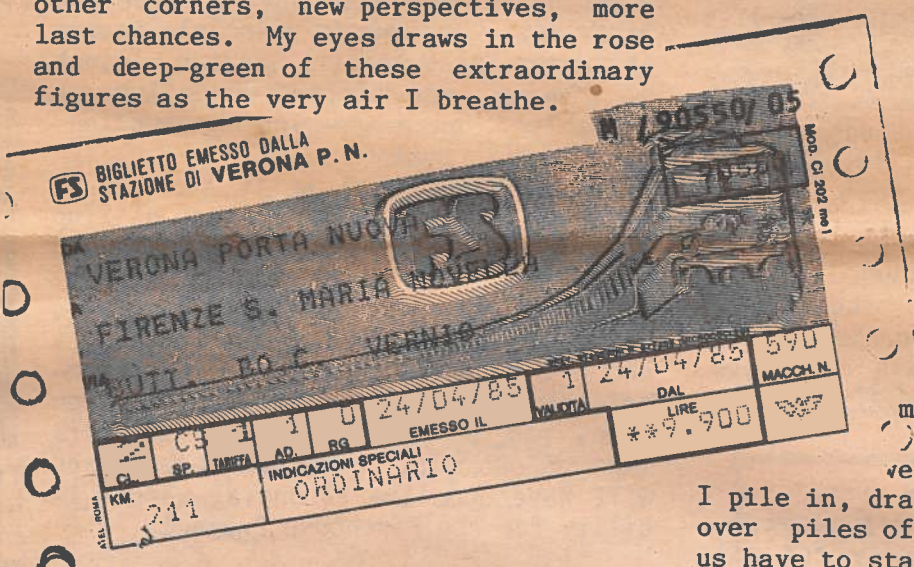
But I don't have time to reflect on these things because it's Easter week and the European students are out of school and they're all in town (with their parents and most of their aunts and uncles) and I and everyone else who know that need to get to the Vatican before them.

Where's the museums?, I ask at the information office. Across the piazza and around the city walls. Ha, of course, the tourist information office is placed as far away as possible from where most people want to go. Can I take pictures? Not officially. Great, that means I can take pictures. What's a good plan if someone wants to see the museums, Sistine Chapel, the Raphael Rooms, and the cathedral all in one day? A polite, quizzical, European tolerance informs the official's smile. Yes, well, the cathedral is open until seven but the museums will close at four, so if you wish to.... I'm off! I cross the piazza (a quarter mile) on already sore feet and begin passing beneath the northern crescent of columns (part of Raphael's design) while a growing swell of tourists begins to join me. We round the first high wall of slender, neatly morticed bricks (part of Brunelleschi's design, with Moderno getting the last word.) As we stride along the next wall the dome of St. Peter's recedes (begun by Raphael, finished by Michaelangelo--in the 15th Century, everybody got to work on St. Peter's.) Finally, we reach the entrance to the Vatican museums.

Now I am borne along in a gentle current of exhilarated individuals--school children, nuns, septugenarians, foreign tourists, and perhaps a few natives of the city. We press each other along the hardwood balustrades, the polished marble stairs, through classical arches, down heavily fenestrated hallways, and gently past an enticing, awesomely valuable array of antique artifacts, most of them carefully preserved in lucite cases--hewn baptismal fonts dripping with gold, monuments of carved jade, cherrywood furniture with impossibly executed inlays, vellum Bibles with gem-studded calfskin covers--but none, in the end, compelling enough to draw me from the current that moves gently but inexorably towards Michelangelo. And moves now through the Stanze di Raphael, room after room of high frescoed walls and vaulted ceilings, lives of saints and politicians and vast battles immortalized in plaster. Could one man have done all this? Not another room--how many now, eight, ten? And the carved doors in between as well, and the brass doors with forged reliefs. There is only one other place in the world to exceed this and that would be....

I go through a door and I find myself turning and whirling slowly beneath the ceiling of the Sistine Chapel. How is that I'm not disappointed, in fact, thunderstruck? I whirl about as helplessly as a leaf on a pool of water. It's so much larger than I expected. It is unimaginably more beautiful than I had imagined. Down below, we are easily four hundred people milling about, all walking about with our heads thrown back. We have our mouths open unabashedly and each of us hopes the same thing: that nothing will suddenly intrude and foreshorten this most singular of experiences. An official barks something and my heart stops because I think he means to clear the room by some cryptic Italian regulation that already I've come to expect. But no, he merely wants everyone to quiet down and stop the irreverent din. The chapel falls silent for a moment, and the quiet is magical. I have slipped down to the marble stairs and, propped back on my elbows, I let my eyes move across the dazzling tumble of extraordinary images. There is the Delphic Oracle, and Daniel --Ezekial, Jonah, Adam and Eve. And there, in the center, Adam and God the Father timelessly and eternally enacting the world's most familiar gesture, the near touching of their two extended fingers.

It's really too much. My eye cannot stay still, because the measure of this immeasurable achievement lies as much with the individual figures as the wholly successful thrust of the overall plan--manipulative, encircling, drawing the eye ever on to the next and the next figure. A hand claps on my shoulder and I again I think the worst. It's over, I'm going to have to leave. It is an official, but he just wants me off the stairs. He shoos a number of us before him, again like leaves. We slip off to other corners, new perspectives, more last chances. My eyes draws in the rose and deep-green of these extraordinary figures as the very air I breathe.



Lucky, lucky, lucky, I say to myself on the train to Florence. You're lucky and you always have been. Now, even when you've seen it all, you're going to see more: Botticelli, Mantegna, Caravaggio--all the wonders of the Uffizi Gallery and Pitti Palace. The train rolls to a stop and I'm tossed into the hostile element of the Florence railway station. Not so much English spoken anymore. There's a line of at least fifty persons at the baggage storage counter--a very bad sign. Every one of them will soon be competing with me for one of the few rooms left in the city. Two hours later, footsore, sick fron inhaling motorcycle smoke, and still without a room, I pack it in. I stop again at the best pension I'd visited and book a room ahead for the tailend of my stay in Italy. I've got a friend in Verona, he said he'd leave a key for me with one of his neighbors. I don't know when he'll be around because he, a teacher, is off on his own spring break vacation, but at least I'll have a place to sleep and a base of operations.

I just miss the last express train to Verona, but on the platform a wily switchman and I do a lively mime routine from which I gather I should head for Bologna and chance a connection there. I've also picked up the rumor that there's a chance of a train strike. It seems that I'm not the only one who's heard that because thousands show up to wait with me for the Bologna train. When it pulls in, everyone dashes for it madly. It's like a scene from a war movie, and we're the would-be refugees. I pile in, dragging myself and my things over piles of stacked bags. Scores of us have to stand in the aisles, and it's three hours to Bologna. I haven't eaten in twelve hours, and my throat is dry from dust and motor exhaust. Has my traditional traveler's luck run out?

But soon I'm chatting with an Italian professor my age who has, it turns out, an interest in early New England scientists (I thought Franklin was the only one.) A kid overhears us talking about Herman Melville (I've managed to move the conversation into literature, where there's a better chance I'd have something to say) and it turns out that he, the kid, lives in Verona. And he knows the street where my friend lives! And he gives us juicy blood oranges to eat! I might live after all.

Two hours later I'm sitting at a sidewalk cafe in the center of Verona, treating my new guide and his girlfriend to a beer. I'm telling them that I don't know exactly how I'll get in touch with my friend nor get ahold of the keys to his apartment. But I never get a chance to finish because, suddenly, my entire head is clamped from behind in someone's arms and everything goes dark. (To be continued.)

- P. C. Reid

JAMAICA PLAIN ARTS NEWS

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Leave messages, copy, etc., in the **blue newsbox** in Food for Thought, on Centre Street.

EMPTY BOWL ANNOUNCES BOOK BY BOSTON POET

EMPTY BOWL, a poetry cooperative based in the state of Washington, proudly announces its newest volume and first East Coast author. Dreams of the Hand, by Susan Goldwitz, demonstrates the variety and range of the artist's vision of change, spirit and place, relationships, and the life cycle in language that is both compelling and emotional yet accessible. Goldwitz, a Lecturer in English at Northeastern University--who has also taught English Composition to members of the Boston Patriots, the Boston Bruins, and the Boston Red Sox--lives in Jamaica Plain.

"Susan Goldwitz's poems impart to us a vision of both the totality of human life and the limitless possibilities of the human spirit," writes Tim McNulty, author of Paw Tracks, and Where the Mountain Meets the Sea: Olympic National Park. "She is always willing to follow the secret urgings of a poem, and always remains intimate with the excitement of the creative process itself. Dreams of the Hand presents us with a vivid look at the creative spirit as it comes to play in both the artist and her ever-deepening world."

Susan Goldwitz received an Academy of American Poets Award in 1978, and her work has appeared in publications, including The Bellingham Review, Hanging Loose, Northeast Journal, Tendril, and The Wascana Review. She earned an M.A. in English/Writing from Brown Universty.

The poet has been a Lecturer in English at Northeastern University since 1978. She was selected to participate in a program of Northeastern's Center for the Study of Sport in Society which encourages professional athletes to complete their collegiate degrees. Goldwitz travels to Schaeffer Stadium, Boston Garden, and Fenway Park to teach writing skills to participating team members.

Dreams of the Hand is available at Food for Thought, 654 Centre Street, Jamaica Plain, and other book stores.

POETRY

After Months
by Susan Goldwitz

After months you come again
to share a meal.
I prepare the table

in the presence of my memory.
I am not sure of you and must
rely on familiar objects.

Old glasses and bowls,
everything is singular and fragile.
But I am amazed

these vessels, meant for holding,
do not shatter, there is such
attraction. They should

slam together with a crash, or
dance around each other
like atoms of hydrogen

at the beginning of the world.

--Susan Goldwitz

Home Birth in Somerville
by Susan Goldwitz

What was it like between the worlds, Julia?
The new moon would cast a dark light from the wall
on the inside of the ocean you rode,
shells in each hand, the ridges in the shells
like your toes curling around the questions:
Again? Again?
Churning your liquids, checking the tides,
armed with only a pulse
and secrets
you knew
you would forget.

I watched you move through the worlds, Julia,
your eyes facing the sky, your solid body
covering the mystery you made, your hands
gripping and opening, a pulse which let fly
everything you remembered from the passage.
And we reached over to take you up:
Judi, Bob and David
A star for each hand and one for your forehead--
our ocean flower, the rising and falling sea
in our hands, in bloom.

--Susan Goldwitz

New Frameshop Serves Art World

This past December a discussion over a beer at Doyle's became a partnership and soon after the now-fluorishing Jameson and Thompson Picture Framers at 15 Greenview Avenue in Jamaica Plain. With 12 years of diverse framing experience between them, Bill Thompson and Dwight Jameson work primarily for the Boston art world, though they encourage regular retail customers as well. They build most of the frames needed by the Stux Gallery and the Barbara Krakow Gallery. Other regular customers include the Institute of Contemporary Art and the DeCordova Museum. "We filled our Rolodex before we even opened", Bill notes, as he sits in their workshop/office/gallery surrounded by high white-washed walls and numerous sunlight-filled windows. "We had galleries, artists and decorators--people who know our reputation from other places we have worked." They seem proudest of the work for Boston artist Doug Anderson, who was the cover story of the May 12 Boston Globe Magazine. Anderson represents a vestigal recognition by the art world of Boston as a place where art is made, not just sold. The growth of such an atmosphere would certainly be good news to many local artists, and

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ARTS EVENTS

The OPEN DOOR THEATRE of Boston opens its second decade of live performances with Shakespeare's love classic Romeo and Juliet at 8 pm on Thursday, June 13 outdoors in the Kettlebowl at Pinebanks Park on the Jamaicaway. Performances continue every Thursday through Saturday, June 13-July 6. Tickets are $6 on Thursday, $7 on Friday and Saturday. $1 off for seniors, students and Jamaica Plain residents. For further information, call 522-4292.

Director David Mold sets his production in an armed encampment. In Pinebank's natural wooded hillsides the Montagues and Capulets have staked out their turf in a survivalist world of violence and revenge where fighting the elements and the enemy tribe is their prime concern. Amidst this world gone awry, the star-crossed lovers' passion for one another grows, and they fight for their love amidst the passionate hatred of the warring tribes. High poetry, heightened passions, and fast physical action promise to make ODT's Romeo and Juliet an exciting evening of theatre under the stars.

The second show, Edward Albee's Ballad of a Sad Cafe, directed by Jennifer Watercott will be performed July 11-August 3, followed by The Dragon by Yevgeny Schwartz, directed by Kevin Belanger, August 8-September 7.

The Sedgwick Street Branch of the Boston Public Library presents a BOOK DISCUSSION GROUP on Thursday, June 13, at 7 pm. This month's book is Mosquito Coast, by Paul Theroux.

FOLK ODYSSEY, a continuing journey in search of folk culture. Host: Michael Kane, Saturdays, 2-6 pm, WUMB, 91.9 FM.

- Throughout the month of JUNE, Folk Odyssey will be featuring music of the late STAN ROGERS, the great Canadian songwriter and performer.

- JUNE 8, Folk Odyssey will present music of JOE VAL & THE NEW ENGLAND BLUEGRASS BOYS.
- JUNE 22, Folk Odyssey will feature music of HUDDIE LEDBETTER (Leadbelly), legendary American Folk-Blues performer.

EXHIBIT: The glass sculpture of THERESE LAHAIE will be on exhibit May 2 through June 3 at the Lillian Imig Gallery, 400 The Fenway, Emmanuel College, Boston. The opening reception is Thursday, May 2 from 5-7 pm.

EXHIBIT: The Stone carvings and clay pieces of **Kristin Cooper** will be on exhibit May 17 through June 15 at the Frameworthy Gallery, 761 Centre Street. For information call 522-3451.

Jamaica Plain Neighborhood House Youth Festival in celebration of International Youth Year on Saturday June 1, from 11 am until 5 pm. Don't miss the fun fair, children's show with magicians and puppeteers, live outdoor entertainment, and a multi-cultural food festival. Proceeds support children's programs at The Neighborhood House, 276 Amory St., J.P. For more information, call 524-3630.

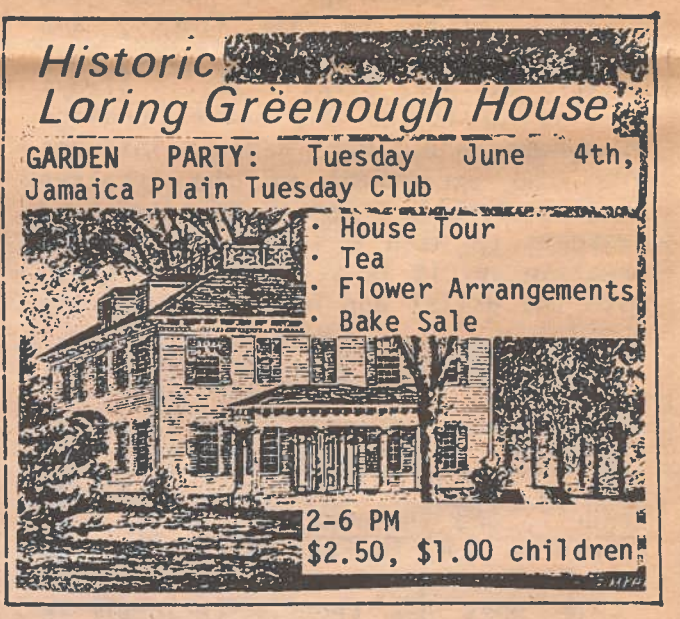
Agassiz Community School After School Program is presenting GHOST STORY: a chilling tale of an innocent bedtime story that comes true! (or does it?). Directed by Maggie Hanson, produced by Dorothy Martin and the Jamaica Plain Community Schools. May 31st, 4-5 PM at Agassiz Community School, 20 Child Street, Jamaica Plain: 524-0841.

STORY HOUR with Sheila McAllister at the Sedgwick Street Branch of the Boston Public Library, Tuesdays at 3:30 PM, for school-age children.

May 28: Armenian Tales
June 4: French Tales
June 11: Yiddish Tales

ALL
BOSTON
TALENT SHOW
at the
JAMAICA PLAIN COMMUNITY HIGH SCHOOL
Washington and Williams Streets Jamaica Plain
THURSDAY JUNE 6th 1985
5 - 9 pm
ADMISSION $2.50
GRAND PRIZE $200.00
Additional cash prizes and trophies awarded
The Jamaica Plain Community Schools with funding from the Boston Arts Lottery Council wish to give Boston residents of all ages the opportunity to share and display their talents. Competition is divided into two age groups: 13 years and under and 14 years and over. Talent categories include: Singing, Dancing, Breakdancing, Rap, Instrumental, Comedy and Drama for individuals and groups. For information call Dorothy Martin or John O'Connor at 524-0841
SPONSORED BY THE
Jamaica Plain Community Schools
Funded through the Boston Arts Lottery Council

EXHIBIT: J.P. Artist, PETER SCOTT at Gallery NAGA, thru June 22. Opening reception May 31, 7-9 pm. 67 Newbury St., Boston. Gallery hours, Tuesday-Saturday, 10-5.



CALENDAR

S	M	T	W	T	F	S
		28 STORY HOUR 3:30	29 Agassiz Rascals 10:45 AM	30 Agassiz Rascals 7:30 P.M.	31 AGASSIZ RASCALS 10:45 AM; OPENING PETER SCOTT 7-9 pm; GHOST STORY 4:00	1 YOUTH FESTIVAL JP NEIGHBORHOOD HOUSE 11-5
2 FULL MOON		4 LORING GREENOUGH HOUSE GARDEN PARTY; STORY HOUR 3:30	5	6 ALL BOSTON TALENT SHOW J.P. HIGH SCHOOL; DEADLINE: J.P. ARTS NEWS	7	8 FOLK ODYSSEY 2-6
9	10	11 STORY HOUR 3:30	12 J.P. ARTS NEWS NEXT ISSUE	13 BOOK DISCUSSION GROUP - SEDGWICK LIBRARY; "Romeo & Juliet" OPEN DOOR	14 "THE PRICE" FOOTLIGHT CLUB; "Romeo & Juliet" OPEN DOOR	15 FOLK ODYSSEY 2-6; "THE PRICE" FOOTLIGHT CLUB; "Romeo & Juliet" OPEN DOOR

PRODUCTION CREW FOR "THE PRICE". TOP ROW (L to R): Lynn Hopkins, Production Manager; Kendall Frye, Paul Campbell, Mark MacMillan. BOTTOM ROW (L to R): Kris Hopkins, Mike Dias, Kit Seidenberg, Maria DiMartino.

Behind the Scenes

by Maria DiMartino

As the final weeks of rehearsal draw near, one can sense the air growing thick with excitement at 7 Eliot St., Jamaica Plain, the home of the Footlight Club. "The Price", by Arthur Miller, which was scheduled to open in February but had to be postponed due to an illness in the cast during the last week of rehearsal, will now open June 14, 1985 at 8:00 pm.

When one thinks of putting together a play, it is natural to imagine the work on the part of the actors. They must memorize their lines and learn their staging in such a way that all their thoughts and movements seem natural and real. It is easy to forget the work that went into building the set, detailing the costumes and makeup, organizing ticket sales and publicity, creating a lighting scheme that sets the tone of the show and directing the actors to ensure their character portrayals are genuine and entertaining. The responsibility for putting all these little pieces together falls on the Production Manager.

Lynn Hopkins, Production Manager of "The Price" boasts "I have the best crew any Producer could ask for... John Pierce (the Director) made it easy. He has a following of some of the most experienced Footlight Club members."

When Ms. Hopkins first thought of producing "The Price", she imagined the task of designing the set to be one of her most difficult. The stage must look like a well-stocked junk shop revealing an attic of an old private house, crammed with elaborate lamps, bric-a-brac, rolled up rugs, a 1920-model Victrola, stacks of old 78 rpm phonograph records and outmodedly massive tables, chairs, bureaus, armoires and other knicknacks of a past age. Fortunately, the "deep cavernous rooms of the Footlight Club, which has been in existence since 1877, provided most of the furniture, props and costumes" that were necessary to create the setting. When asked how she found some of the more unusual props, such as a gauntlet, she said, "I just called every person I knew until it turned up."

The play is being staged in the Parker Room, one of the large downstairs rooms in the Footlight Club. The audience surrounds the stage on three sides. Ms. Hopkins noted "the audience is in the middle of the crowded attic room... they should have a feeling of being flies on the wall... watching the plot unfold before them."

Curtain time is 8:00 pm on June 14, 15, 21, and 22. Tickets are $5, Senior Citizens and Student tickets are $4. For further information call 524-6506 or 641-0001.

Art in the Park

The Southwest Corridor Community Farm, in collaboration with the Jamaica Plain Arts Council, received a $1000 Boston Arts Lottery Grant for their program entitled "Adopt a Lot/Art in the Park." During this summer people of all ages are invited to the Beecher Street Playground, developed by the Farm, to explore the natural environment and create with earth materials. In 7 years of operation the Farm has acquired a reputation as the local source of environmentally-oriented activities for children. The program will include basketry and pottery, painting of natural objects, sculpture, and performance with environmental themes.

Persons interested in TEACHING in the program, or SIGNING UP FOR CLASSES, call Femke: 522-2809, or The Southwest Corridor Community Farm: 522-1259.

Young and Old

Agassiz Elementary School, 20 Child Street, J.P. (wheelchair accessible):

The "Agassiz Rascals: Young and Old" will perform an original theater piece about the rich and sometimes difficult relationships between the generations within an extended family. The script evolved out of material developed during conversations, improvisations, and theater games which challenged stereotypes participants held about one another and about growing old. Performance dates: Wed., May 29, and Fri., May 31: 10:45 AM, and Thurs., May 30 at 7:30 PM.

ART RESOURCES

Time for tea now! after the arts... Doyle's for dessert.

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CARVED SIGNS, POSTERS, METAL, GLASS Dave's SIGN SHOP 114 South Street Jamaica Plain, Mass. 02130 Phone 522-1559

JAMESON AND THOMPSON from page 3

to Jameson and Thompson as well.

Changes in framing over the last ten years have proven a boon for the industry. Improvements in quality, the development of the metal molding, the demand for archival quality, acid-free componments and the availability of low-cost, visually interesting posters have brought more people to the frame-shop door.

"Nowadays people take it for granted that materials are acid-free. They look at things they framed 20 years ago and can see the damage--a concern as art becomes more of an investment." Current trends in frame tastes center around the return to wood, a specialty at Jameson and Thompson. Dwight is the wood frame expert of the duo and he proudly shows off the equipment that was designed and built to his specifications for "splining" or dovetailing the hardwood stock. This attention to craft distinguishes the work at this shop.

And it is a level of craft arrived at through years of training at a number of different shops, important for the varied emphasis each framer has to offer.

Bill, himself an artist, came to framing when he decided it was as close to a job in the art world as he could hope to get. Finding Ainsworth Gallery in the yellow pages, he applied and worked there for two years. It was at Ainsworth, described by both as "old school" that he met Dwight. From Ainsworth they each went separate ways, gaining skills and experience--and contacts-at other shops: Hamill Studio and Old Cambridge Company, for example.

Photo by Dan McManus

Dwight Jameson and Bill Thompson in their spacious shop at 15 Greenview Ave., Jamaica Plain.

Bill feels, "you can always spot a framer who has only worked for one place."

Dwight has never considered himself an artist, although he admits to having drawn "always." His experience is in social service and education, with work in Vista and for the Department of Youth Services. Needing a change when he moved to Boston from the Worcester area, he looked into framing and applied at Ainsworth. He feels that the competitive edge of Jameson and Thompson is partly due to the low overhead they incur by keeping the focus of their work very clear. Also, being owner-operated guarantees consistency and quality in every job. "We offer quality, service, and price."

Although their alleyway location (behind Metropolitan Furniture) cuts down on foot traffic, they do welcome people to stop by and see the shop--especially the gallery wall where they exhibit a select group of artists. Currently, the photographs of Jamaica Plain resident, Janice Rogovin, can be seen, as well as canvases of David Scholl, whose studio is in the same building. Bill's work is hanging also, atmospheric landscapes in gouache, a medium that can best be described as opaque water color. And why not take that print you got for Christmas along when you stop in--you know, the one you've been meaning to frame? ●

Checking without "big city" charges

Ever wonder why you're paying $4, $5 or even $6 dollars each month for your "big city" Boston bank to maintain your checking account. Or, why you're charged 30 cents each time you make a deposit or write a check. Most "big city" banks even expect you to keep a balance of $1,000 or as much as $2,500 in your checkbook.

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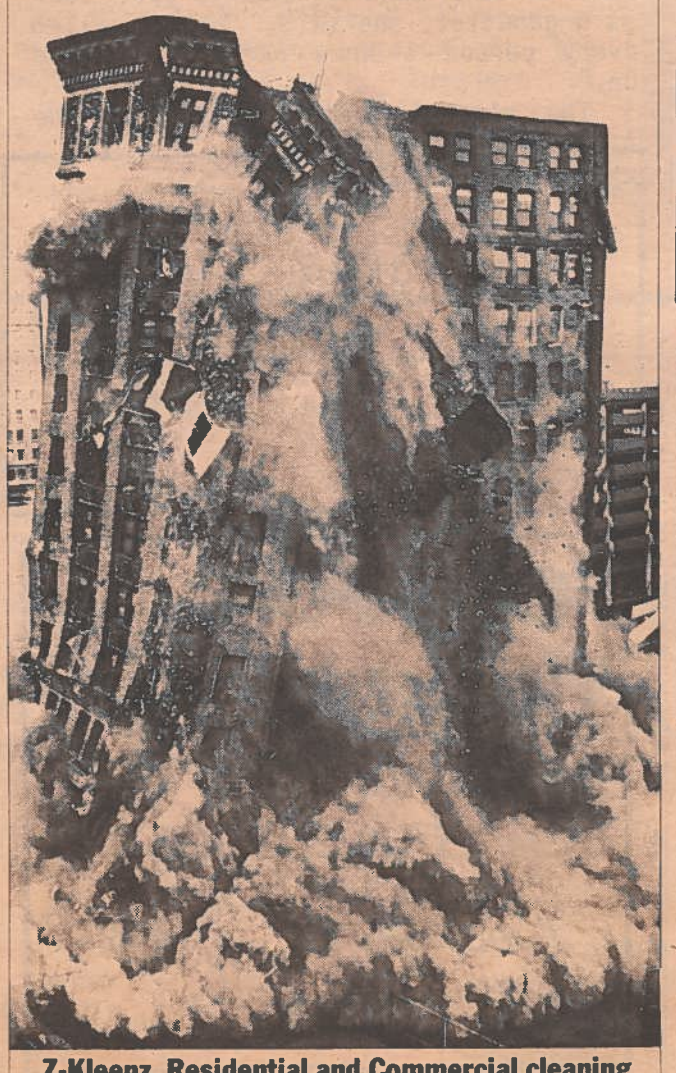

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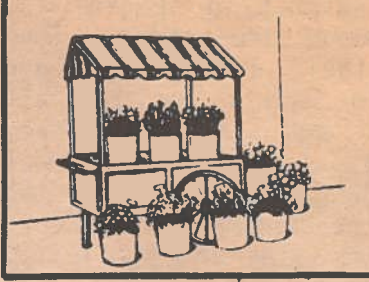

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JAMESON AND THOMPSON from page 3

to Jameson and Thompson as well.

Changes in framing over the last ten years have proven a boon for the industry. Improvements in quality, the development of the metal molding, the demand for archival quality, acid-free componments and the availability of low-cost, visually interesting posters have brought more people to the frame-shop door.

"Nowadays people take it for granted that materials are acid-free. They look at things they framed 20 years ago and can see the damage--a concern as art becomes more of an investment." Current trends in frame tastes center around the return to wood, a specialty at Jameson and Thompson. Dwight is the wood frame expert of the duo and he proudly shows off the equipment that was designed and built to his specifications for "splining" or dovetailing the hardwood stock. This attention to craft distinguishes the work at this shop.

And it is a level of craft arrived at through years of training at a number of different shops, important for the varied emphasis each framer has to offer.

Bill, himself an artist, came to framing when he decided it was as close to a job in the art world as he could hope to get. Finding Ainsworth Gallery in the yellow pages, he applied and worked there for two years. It was at Ainsworth, described by both as "old school" that he met Dwight. From Ainsworth they each went separate ways, gaining skills and experience--and contacts-at other shops: Hamill Studio and Old Cambridge Company, for example.

Photo by Dan McManus

Dwight Jameson and Bill Thompson in their spacious shop at 15 Greenview Ave., Jamaica Plain.

Bill feels, "you can always spot a framer who has only worked for one place."

Dwight has never considered himself an artist, although he admits to having drawn "always." His experience is in social service and education, with work in Vista and for the Department of Youth Services. Needing a change when he moved to Boston from the Worcester area, he looked into framing and applied at Ainsworth. He feels that the competitive edge of Jameson and Thompson is partly due to the low overhead they incur by keeping the focus of their work very clear. Also, being owner-operated guarantees consistency and quality in every job. "We offer quality, service, and price."

Although their alleyway location (behind Metropolitan Furniture) cuts down on foot traffic, they do welcome people to stop by and see the shop--especially the gallery wall where they exhibit a select group of artists. Currently, the photographs of Jamaica Plain resident, Janice Rogovin, can be seen, as well as canvases of David Scholl, whose studio is in the same building. Bill's work is hanging also, atmospheric landscapes in gouache, a medium that can best be described as opaque water color. And why not take that print you got for Christmas along when you stop in--you know, the one you've been meaning to frame? ●

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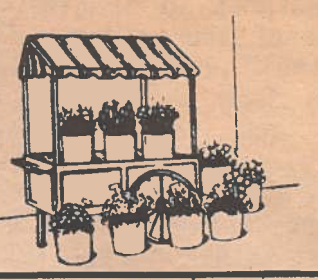

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Students Create Haiku Images

Students of Ramona Brand and Natalie Ernstrom at the Agassiz Community School Reading Program expressed thir creative talents by writing Haiku.

Haiku, a Japanese form of poetry, follows a specific pattern which allows for variation within the form.

The children have been listening to and reading poetry for several weeks. They have been introduced to different forms of poetry, free verse and rhyming poems.

"It is important for children to write creatively, to express themselves through words. They discover that writing is more than a functional task, and they really enjoy playing with the word forms," said Ramona Brand.

The children were introduced to the Haiku pattern: a three-line poem with 5 syllables, 7 syllables and 5 syllables, respectively, in each line. Then they chose pictures to write about.

"It was complicated but it was fun, and I was happy when I finished my poem," said Lataisha McNary, 10.

"I like Haiku because it is interesting. The beats told me how many words to write. It's weird, because you write by the beats. I never wrote Haiku before and I would like to write more. It's different from other poetry," said Anadel Ramos, 11.

Skull's eyes are ugly
lying still in graveyard flat
Heads are not alive
--Jeffrey Nellany, 10

Girl holds the baby
Girl and babe wear hats soft pink
Boy chops down palm trees
--Tracy Nellany, 7

Man wearing shell chain
looking at a long green leaf
yellow hat on head
--Nicole McKenzie, 7

Woman holds baby
Watching husband chop down trees
Baby is asleep
--Laketha McNary, 11

Panda likes green grass
Hangs in brown tree with round leaves
Sees little birds fly
--Jeffrey Hanlon, 9

African people
Wearing black and white dance skirts
they have on flowers
--Jill Gramer, 9

Panda lives in zoo
Chewing on a bamboo shoot
Lying in the grass
--Joseph Hanlon, 12

This is a hawk owl
Flaps his black and white feathers
This bird has big wings
--Paul Kigoni, 9

Man of ice is cold.
Winter chill is terrible,
Searching desperately
--Anadel Ramos, 11

Red icy berries
Stuck tight on a frozen tree
Waiting for the sun
--Lataisha McNary 10

Camels walked the field
Looking at the bird flying
Crops will grow from seeds
--Tuwanda Fertik, 12

Nice frozen berries
Ice crystals hang with red fruit
They're melting now
--Denise Cordero, 7

White-ish and black bird
An owl fluffs up her feathers
Eyes look mad at me
--Rafael Ortiz, 11

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PROPOSAL from page 1

locate a police substation in the rear of the building, thereby fulfilling the desires of residents for an increased police presence in the neighborhood.

The large front section of the first floor will be available to community groups for functions, fundraisers, meetings, and to the Arts Council for arts programming such as concerts, dance programs, or theatre. The Arts Council will be responsible for scheduling.

Other office space will house arts-related businesses and interests, increasing the overall arts flavor of the buildng.

DOUBLE DEVELOPMENT

Perhaps one of the most interesting aspects of the offer being made to the City is the opportunity to improve another major asset of the area, the Pond Bath House, through this interaction. The Firehouse Development Team proposes that the purchase price being offered be specifically earmarked for this purpose, thereby offering the community two improved buildings.

THE ARTS COUNCIL

Since 1978 the Jamaica Plain Arts Council has dedicated itself to providing quality classes, workshops, events and celebrations throughout the community. In the past year, new energy has permitted a vast increase in this work, including the Fall Lantern Parade, Christmas caroling, a film series, and Winter Perfomance Series, Festival Arts Workshops for children, and culminating with over 800 people attending the Wake Up the Earth Festival on May 4. Most of these efforts include collaboration with other community groups and institutions, also a commitment of the council.

Through the focused efforts of the Board of Directors, whose skills include financial, management, and organizational skills as well as arts and education, the Council has found that this proposal best met the present and future capabilities and goals of the Council, and through them the needs of the community.

BENEFITS

The Council believes, and evidence locally and nationally supports, that a Multi-Cultural Arts Center in the heart of the community will increase communication, will vitalize the business area through increased foot traffic, and will improve quality of life through access to the arts for everyone.

The City as a whole gains by allowing creative reuse of a valuable building as a public facility, by responding to the desire of the community for available arts programming, by ensuring the revamping of the Jamaica Pond area, and by creating, in the words of State Representative, Kevin Fitzgerald, "...a wonderful and creative focal point for the community."

What You Can Do ...

THE PROCESS

As part of the review of the various proposals by the Public Facilities Department, community input will be solicited and community support measured.

If you would like to see a Multi-Cultural Arts Center and community building in the center of Jamaica Plain, you should:

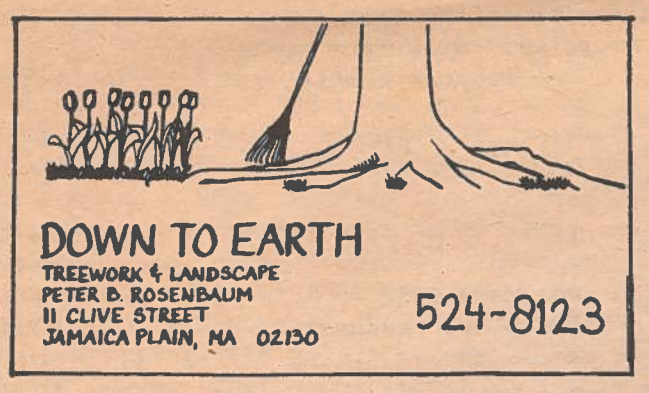
Write a letter (on letterhead, please, if you represent a business or organization) stating this wish and the reasons why;

Watch for the announcement of the community meeting in the next month-or-so, and ATTEND, to show your support;

Send a check in any amount to support the continued work in the arts and to help the Arts Council build a strong financial base. If you are not a member, please indicate that $10 of your contribution be designated as your membership fee. If you are a member, your additional support is needed.

Questions, comments, letters of support and checks, please send to JAMAICA PLAIN ARTS COUNCIL, P.O. BOX 533, Jamaica Plain, MA 02130.

As space permits, the Arts News will publish letters relevant to this (or any other arts-related) issue. Address correspondence to JAMAICA PLAIN ARTS NEWS, P.O. Box 3, Jamaica Plain, MA 02130.



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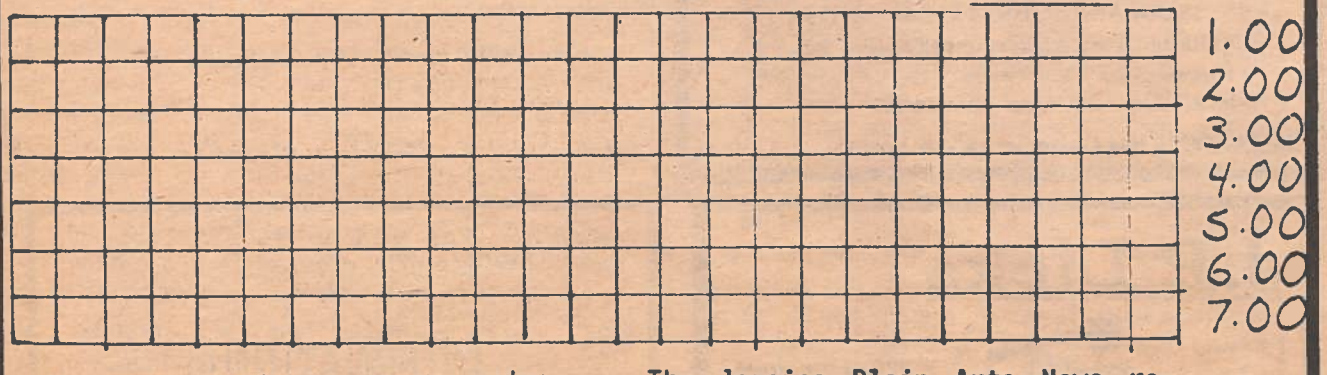

Make your check or money order payable to JAMAICA PLAIN ARTS NEWS

THE JAMAICA PLAIN ARTS NEWS is a bi-weekly publication. The deadline is the Thursday before publication the following Wednesday.

The Jamaica Plain Arts News reserves the right to refuse ads of questionable taste or validity.

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